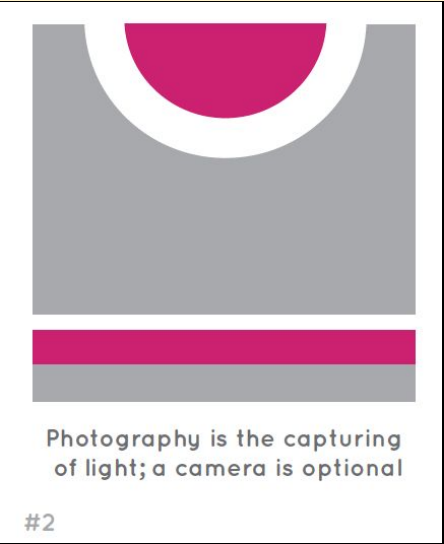
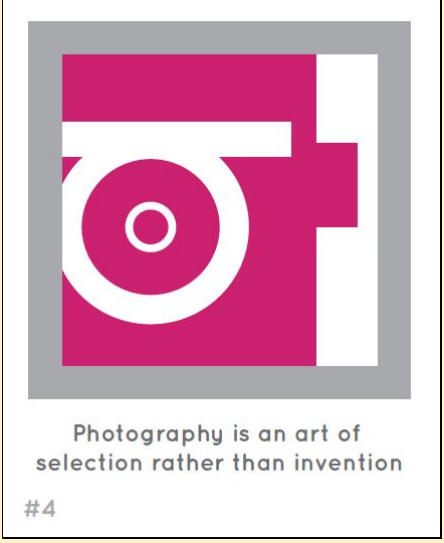

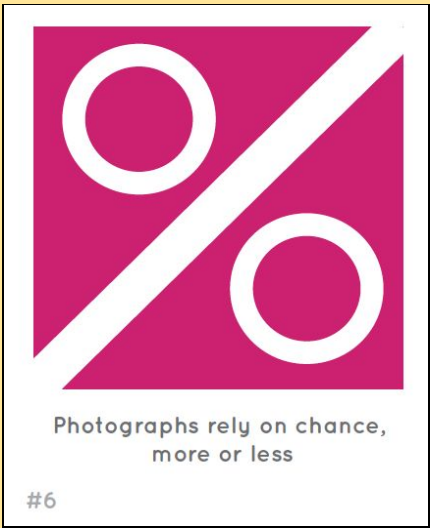
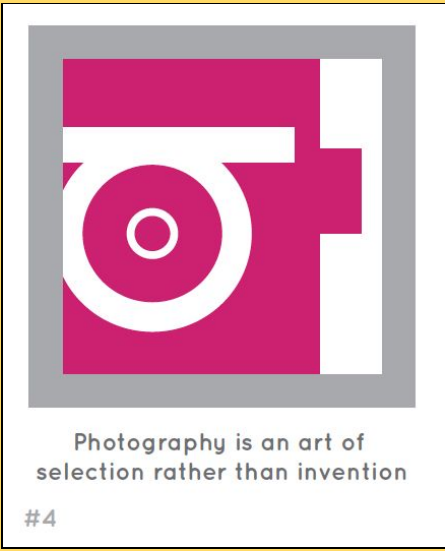
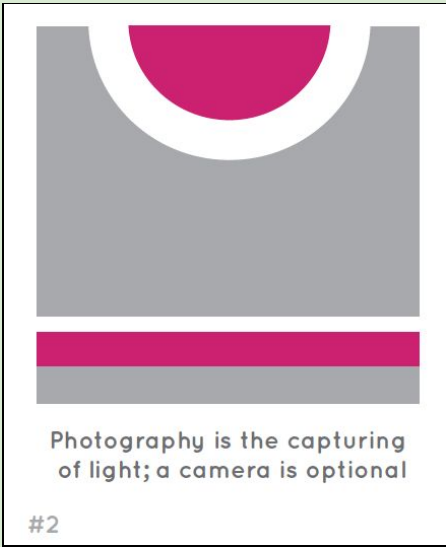
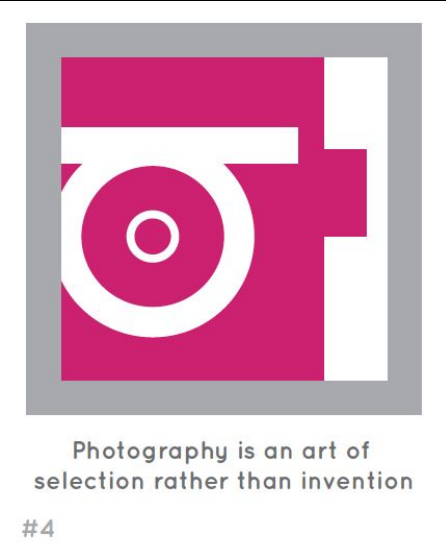
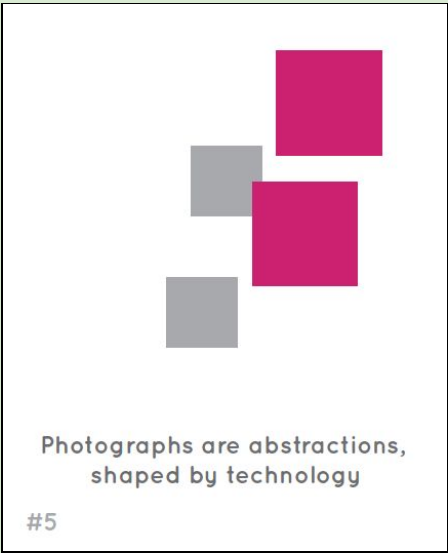



Year	Term	Powerful Knowledge	Threshold Concepts	Key Skills
9	Autumn 1	<p>An introduction to photography</p> <ol style="list-style-type: none"> Photo Safari - creating photographs with particular compositional forms. Wrong - Create deliberately 'wrong' photographs and explore the 'rules' of photography. What do students already know (or think they know) about photography? Setting up Weebly and Gmail accounts. Design home page of website. Discuss eSafety issues, care of digital assets and how to engage visitors to your site - banner image, introduction, layout etc. The origins of photography with Anna Atkins and the Cyanotype. Create a class typology entitled 'Weeds of Tallis'. Photograms and Rayographs. Experiments in the darkroom. Students create an abstract photogram self-portrait (negative & positive) using a variety of personal items e.g. contents of pockets, pencil case, objects from home, drawings etc. <p>* Extended learning enquiry - Design, make and test (in school) a pinhole camera.</p>	 <p>All photography is the capturing of light (radiant energy) and includes images that are made without a camera or film. The digital revolution has prompted a renewed interest in the material qualities of a photograph. This includes the properties of the photographic print or digital image and the way it is presented to the viewer.</p>	<p>PHOTOGRAPHIC</p> <ul style="list-style-type: none"> Use the chemical darkroom - developing, printing, enlarging, experimental techniques, health & safety <p>INTELLECTUAL</p> <ul style="list-style-type: none"> Conduct strategic research, using a range of primary and secondary sources - books, galleries, cameras, Internet etc. - in order to develop critical understanding of photography. Develop and employ appropriate subject specific vocabulary. Use this vocabulary to articulate in speech and in writing critical understanding. Document learning imaginatively on ePortfolio sites. <p>HABITS of MIND</p> <ul style="list-style-type: none"> INQUISITIVE <i>Wondering & questioning</i> about the nature of photography. <i>Exploring & investigating</i> the history of abstract photography.
	Autumn 2	<p>Project: Edges</p> <ul style="list-style-type: none"> Why are edges important in photography? E.g. all photographs have edges (unlike the world), photographers decide where to place the edge of the frame, the arrangement of subject matter inside the edge of the picture creates particular types of composition ...etc. Students explore the theme 'Edges' by creating a first set of photographs. In their evaluations, they identify images which have worked and why, plus those that haven't worked and why. How has the photo shoot helped them explore the idea of 'Edges'? Explore a variety of approaches to framing images - viewfinders, Rule of Thirds, camera angles etc. Explore work of Randy Grskovic - how does he make his images? How does he approach the theme of 'Edges'? Students create their own responses either using found or their own photographs. Explore use of clipped shapes in Photoshop. Students experiment with this technique, producing their own images. Students continue to research relevant photographers E.g. Keith Arnatt's 'Rubbish' series, Laszlo Moholy-Nagy's architectural forms (looking up, looking down), Man Ray's Rayographs, Laura Letinsky's Still Life photographs, Dolores Marat's book 'Edges' etc. developing their own responses. <p>* Extended learning enquiry - Research, design and make a concertina book of photographs entitled 'Edges'.</p>	 <p>Photography is unlike other visual arts in that it begins with a world full of things rather than with a blank slate. Photography is more an art of selection and translation rather than of invention. However, photography is also an art of production, not just reflection. It does things to the subjects it represents.</p>	<p>PHOTOGRAPHIC</p> <ul style="list-style-type: none"> Use the chemical darkroom - developing, printing, enlarging, experimental techniques, health & safety Use manual and digital cameras and other image capturing devices e.g. scanners, photocopiers, handheld devices <p>INTELLECTUAL</p> <ul style="list-style-type: none"> Conduct strategic research, using a range of primary and secondary sources - books, galleries, cameras, Internet etc. - in order to develop critical understanding of photography. Develop and employ appropriate subject specific vocabulary. Use this vocabulary to articulate in speech and in writing critical understanding. Document learning imaginatively on ePortfolio sites. <p>HABITS of MIND</p> <ul style="list-style-type: none"> INQUISITIVE <i>Wondering & questioning</i> about the nature of photography. <i>Exploring & investigating</i> the history of abstract photography. COLLABORATIVE <i>Co-operating appropriately</i> in the darkroom. <i>Giving & receiving feedback</i> about each other's' work and using this to develop more sophisticated responses.


<p>Spring 1</p>	<p>Edges (continued) Students continue to develop their own responses to the theme of 'Edges', documenting their learning on their ePortfolio sites.</p> <p>Students explore a range of options for the display of their work E.g. arranging in diptychs/triptychs, mounting on various surfaces, creating handmade photobooks or multimedia presentations etc.</p> <p>Students complete at least one final outcome by half term and mount it/them suitable for exhibition. They write a final evaluation, summarising what they have learned in terms of the four assessment objectives, WWW, EBI.</p> <p>* Extended learning enquiry - Create a site specific installation of your best 'Edges' photographs. Design a poster. Invite an audience. Document for your website.</p>	 <p>The meanings of photographs are never fixed. They are not only in the photographs themselves and rely on a combination of the viewer's sensitivity, knowledge and understanding and the specific context in which the image is seen.</p>	<p>PHOTOGRAPHIC</p> <ul style="list-style-type: none"> Use the digital darkroom - how to use a variety of applications to edit and manipulate digital images Use manual and digital cameras and other image capturing devices e.g. scanners, photocopiers, handheld devices <p>INTELLECTUAL</p> <ul style="list-style-type: none"> Conduct strategic research, using a range of primary and secondary sources - books, galleries, cameras, Internet etc. - in order to develop critical understanding of photography. Develop and employ appropriate subject specific vocabulary. Use this vocabulary to articulate in speech and in writing critical understanding. Document learning imaginatively on ePortfolio sites. <p>HABITS of MIND</p> <ul style="list-style-type: none"> INQUISITIVE <i>Wondering & questioning</i> about the nature of photography. <i>Exploring & investigating</i> the history of abstract photography. COLLABORATIVE <i>Giving & receiving feedback</i> about each other's' work and using this to develop more sophisticated responses. <i>Sharing the 'product'</i> with each other and with an intended audience PERSISTENT <i>Sticking with difficulty</i> by embracing risk, chance and failure as an important part of the process. <i>Daring to be different</i> in pursuing an authentic process of enquiry and in the creation of personal and meaningful works of art.
<p>Spring 2</p>	<p>Project: Street Photography An opportunity to explore a combination of candid and staged photography and explore the history of street photography.</p> <ol style="list-style-type: none"> Watch 'Everybody Street' film. Make structured notes about the way street photographers behave, their equipment, how they relate to their subjects etc. What is a street photograph? Watch Garry Winogrand documentary. What does he have to say about his work? Experiment with street photography strategies in school (during lesson changeover and working with partners) E.g. tilted camera, off kilter compositions, motion blur, extreme close-ups, cropping etc. Students select their favourite street photograph (by a reputable photographer), add it to their websites and explain why. Explore the work of Bruce Gilden - use of slow sync flash, confrontational approach, extreme close-ups. Experiment with this in class. Diagonals - Analyse famous examples of street photographs which exploit dramatic diagonals in their compositions. Students attempt to emulate this in their own images, juxtaposing people and the built environment. <p>* Extended learning enquiry - Design a Street Photographer's Guide for smartphone users (a small booklet, leaflet or poster with text and illustrations).</p>	 <p>Chance is very important in photography. You can fight chance, tolerate it or embrace it. To some extent, all photographs are the result of chance processes.</p>	<p>PHOTOGRAPHIC</p> <ul style="list-style-type: none"> Use the chemical darkroom - developing, printing, enlarging, experimental techniques, health & safety <p>INTELLECTUAL</p> <ul style="list-style-type: none"> Conduct strategic research, using a range of primary and secondary sources - books, galleries, cameras, Internet etc. - in order to develop critical understanding of photography. Develop and employ appropriate subject specific vocabulary. Use this vocabulary to articulate in speech and in writing critical understanding. Document learning imaginatively on ePortfolio sites. <p>HABITS of MIND</p> <ul style="list-style-type: none"> INQUISITIVE <i>Wondering & questioning</i> about the nature of photography. <i>Exploring & investigating</i> the history of abstract photography. COLLABORATIVE <i>Co-operating appropriately</i> in the darkroom. <i>Giving & receiving feedback</i> about each other's' work and using this to develop more sophisticated responses.

<p>Summer 1</p>	<p>7. Rule of Thirds - Analyse famous examples of street photographers who use the Rule of Thirds to help them control the chaos of the street. Students attempt to emulate this technique in their own images.</p> <p>8. <u>Trip to Tate Modern and Southbank</u> for photoshoot.</p> <p>9. Students document and evaluate the photographs they saw on the trip and their own street photographs.</p> <p>10. Students select two or three examples of famous street photographers and analyse their work in detail.</p> <p>11. Students continue to develop their research and responses to street photography in school and at home with particular reference to the work of those photographers they have selected.</p> <p>* Extended learning enquiry - Design your own set of Threshold Concept postcards.</p>	 <p>Photography is unlike other visual arts in that it begins with a world full of things rather than with a blank slate. Photography is more an art of selection and translation rather than of invention. However, photography is also an art of production, not just reflection. It does things to the subjects it represents.</p>	<p>PHOTOGRAPHIC</p> <ul style="list-style-type: none"> • Use the digital darkroom - how to use a variety of applications to edit and manipulate digital images • Use manual and digital cameras and other image capturing devices e.g. scanners, photocopiers, handheld devices <p>INTELLECTUAL</p> <ul style="list-style-type: none"> • Conduct strategic research, using a range of primary and secondary sources - books, galleries, cameras, Internet etc. - in order to develop critical understanding of photography. • Develop and employ appropriate subject specific vocabulary. Use this vocabulary to articulate in speech and in writing critical understanding. • Document learning imaginatively on ePortfolio sites. <p>HABITS of MIND</p> <ul style="list-style-type: none"> • INQUISITIVE <i>Wondering & questioning</i> about the nature of photography. <i>Exploring & investigating</i> the history of abstract photography. • COLLABORATIVE <i>Giving & receiving feedback</i> about each other's' work and using this to develop more sophisticated responses. <i>Sharing the 'product'</i> with each other and with an intended audience • PERSISTENT <i>Sticking with difficulty</i> by embracing risk, chance and failure as an important part of the process. <i>Daring to be different</i> in pursuing an authentic process of enquiry and in the creation of personal and meaningful works of art. • DISCIPLINED <i>Crafting & improving</i> work through a structured process of refinement and development. <i>Reflecting critically</i> on the work of other photographers and one's own images and ways of working.
<p>Summer 2</p>	<p>Students continue to develop their research and responses to street photography in school and at home.</p> <p>Students explore a range of options for the display of their work E.g. arranging in diptychs/triptychs, mounting on various surfaces, creating handmade photobooks or multimedia presentations etc.</p> <p>Students complete at least one final outcome by the summer holiday and mount it/them suitable for exhibition. They write a final evaluation, summarising what they have learned in terms of the four assessment objectives, WWW, EBI.</p> <p>* Extended learning enquiry - Design and make a fanzine featuring your own street photographs. Photograph for your website.</p>		<p>PHOTOGRAPHIC</p> <ul style="list-style-type: none"> • Use the digital darkroom - how to use a variety of applications to edit and manipulate digital images • Use manual and digital cameras and other image capturing devices e.g. scanners, photocopiers, handheld devices <p>INTELLECTUAL</p> <ul style="list-style-type: none"> • Conduct strategic research, using a range of primary and secondary sources - books, galleries, cameras, Internet etc. - in order to develop critical understanding of photography. • Develop and employ appropriate subject specific vocabulary. Use this vocabulary to articulate in speech and in writing critical understanding. • Document learning imaginatively on ePortfolio sites. <p>HABITS of MIND</p> <ul style="list-style-type: none"> • PERSISTENT <i>Sticking with difficulty</i> by embracing risk, chance and failure as an important part of the process. • DISCIPLINED <i>Crafting & improving</i> work through a structured process of refinement and development. <i>Reflecting critically</i> on the work of other photographers and one's own images and ways of working. • IMAGINATIVE <i>Using intuition</i> to find and solve problems, trusting in one's instincts. <i>Making connections</i> with ideas and artists/photographers to understand and join a community of practice.

10	Autumn 1	<p>Abstraction</p> <ol style="list-style-type: none"> 1. What does 'abstract' mean in the context of photography? 2. The Formal Elements in photography - make a list and define each 3. Close analysis of Paul Strand's <i>Abstraction, Twin Lakes, Connecticut</i>, 1916 4. A sequence of practical experiments in school and at home exploring one or more of the Formal Elements to create abstract photographs 5. What are photograms? Research with examples 6. Initial experiments in the darkroom 7. Photogram cut-ups 8. Creating a duotone in Photoshop from a scanned photogram 9. Presentation of final outcomes demonstrating sequence of experiments with evaluation <p>* Extended learning enquiry - Research, design and make a photobook of your abstract images.</p>	 <p>Photography is the capturing of light; a camera is optional</p> <p>#2</p> <p>All photography is the capturing of light (radiant energy) and includes images that are made without a camera or film. The digital revolution has prompted a renewed interest in the material qualities of a photograph. This includes the properties of the photographic print or digital image and the way it is presented to the viewer.</p>	<p>PHOTOGRAPHIC</p> <ul style="list-style-type: none"> • Use the chemical darkroom - developing, printing, enlarging, experimental techniques, health & safety <p>INTELLECTUAL</p> <ul style="list-style-type: none"> • Conduct strategic research, using a range of primary and secondary sources - books, galleries, cameras, Internet etc. - in order to develop critical understanding of photography. • Develop and employ appropriate subject specific vocabulary. Use this vocabulary to articulate in speech and in writing critical understanding. • Document learning imaginatively on ePortfolio sites. <p>HABITS of MIND</p> <ul style="list-style-type: none"> • INQUISITIVE <i>Wondering & questioning</i> about the nature of photography. <i>Exploring & investigating</i> the history of abstract photography. • COLLABORATIVE <i>Co-operating appropriately</i> in the darkroom. <i>Giving & receiving feedback</i> about each other's' work and using this to develop more sophisticated responses.
	Autumn 2	<ol style="list-style-type: none"> 10. Research about photographers whose work might be considered abstract E.g. Harry Callahan, Aaron Siskind, Ralph Eugene Meatyard, Ernst Haas, Jaromir Funke, Keld Helmer Petersen, Alfred Stieglitz etc. 11. <u>Controlled Assessment timed writing</u>: Detailed analytical writing about one photograph, chosen by the student, using prompts related to Bloom's taxonomy (for photography) 12. Saul Leiter mini project <p><u>Saul Leiter mini project:</u></p> <ul style="list-style-type: none"> • Students asked to make a list of at least 5 characteristics (typical things) that define Leiter's photographs • Add a gallery of Leiter photographs to websites. • Choose favourite and write a detailed analysis of it using the following prompts: <ol style="list-style-type: none"> a. Why did you choose this image in particular? b. What is surprising or unusual about this photograph? c. Look carefully and choose ONE of the Formal Elements that you think is important photograph in the photograph (E.g. Focus, Light, Line, Repetition, Shape, Space, Texture, Value/Tone). d. Describe why you think it is important (2 or 3 sentences) e. In what ways are Saul Leiter's photographs abstract? • Find a quotation by Saul Leiter, explaining choice and how it helps to understand the photographer's work. • Watch a trailer for a film about Saul Leiter. Write briefly about what can be learned from it. 	 <p>Photography is an art of selection rather than invention</p> <p>#4</p> <p>Photography is unlike other visual arts in that it begins with a world full of things rather than with a blank slate. Photography is more an art of selection and translation rather than of invention. However, photography is also an art of production, not just reflection. It does things to the subjects it represents.</p>	<p>PHOTOGRAPHIC</p> <ul style="list-style-type: none"> • Use the digital darkroom - how to use a variety of applications to edit and manipulate digital images • Use manual and digital cameras and other image capturing devices e.g. scanners, photocopiers, handheld devices <p>INTELLECTUAL</p> <ul style="list-style-type: none"> • Conduct strategic research, using a range of primary and secondary sources - books, galleries, cameras, Internet etc. - in order to develop critical understanding of photography. • Develop and employ appropriate subject specific vocabulary. Use this vocabulary to articulate in speech and in writing critical understanding. • Document learning imaginatively on ePortfolio sites. <p>HABITS of MIND</p> <ul style="list-style-type: none"> • INQUISITIVE <i>Wondering & questioning</i> about the nature of photography. <i>Exploring & investigating</i> the history of abstract photography. • COLLABORATIVE <i>Giving & receiving feedback</i> about each other's' work and using this to develop more sophisticated responses. <i>Sharing the 'product'</i> with each other and with an intended audience • PERSISTENT <i>Sticking with difficulty</i> by embracing risk, chance and failure as an important part of the process. <i>Daring to be different</i> in pursuing an authentic process of enquiry and in the creation of personal and meaningful works of art. • DISCIPLINED <i>Crafting & improving</i> work through a structured process of refinement and development. <i>Reflecting critically</i> on the work of other photographers and one's own images and ways of working.

		<ul style="list-style-type: none"> Attempt to photograph like Saul Leiter, thinking carefully about composition, framing, focus, depth of field, colour, pattern, reflections etc. <p>* Extended learning enquiry - Research, design and make a photobook of your abstract images.</p>	 <p>Photographs are abstractions, shaped by technology</p> <p>#5</p> <p>Cameras 'see' the world differently to the way we see the world with our eyes. The photograph (whether this is a printed image or pixels on a screen) can sometimes 'disappear' because photography is able to create an almost perfect illusion of reality. We tend to see only the subject of the photograph rather than the photograph itself. However, all photographs are, to some extent, abstractions. The flatness of photographs creates relationships between objects that may not have existed in reality. All photographic images are shaped by the technology the photographer chooses and by a process of selection, editing and manipulation. Each and every photographic image is therefore made or constructed, rather than being a window onto the world.</p>	
Spring 1		<ul style="list-style-type: none"> Analyse the compositions in Saul Leiter's photographs using a DTP programme E.g. Pages Identify similarities between Saul Leiter's paintings and photographs. Create a painted version of one of Saul Leiter's photographs using an A5 piece of cartridge paper and watercolours, writing a short paragraph about the experience of making the painting and what they have learned about the photograph in the process. Using a piece of coloured card with various shapes (apertures) cut into it, students explore the shallow depth of field and use of obstructions typical of Leiter's street photographs. <p>* Extended learning enquiry - Design a Formal Elements in Photography booklet featuring your own photographs as illustrations.</p>	TC4 & 5 (cont.)	<p>PHOTOGRAPHIC</p> <ul style="list-style-type: none"> Use the digital darkroom - how to use a variety of applications to edit and manipulate digital images Use manual and digital cameras and other image capturing devices e.g. scanners, photocopiers, handheld devices <p>INTELLECTUAL</p> <ul style="list-style-type: none"> Conduct strategic research, using a range of primary and secondary sources - books, galleries, cameras, Internet etc. - in order to develop critical understanding of photography. Develop and employ appropriate subject specific vocabulary. Use this vocabulary to articulate in speech and in writing critical understanding. Document learning imaginatively on ePortfolio sites. <p>HABITS of MIND</p> <ul style="list-style-type: none"> PERSISTENT <i>Sticking with difficulty</i> by embracing risk, chance and failure as an important part of the process. DISCIPLINED <i>Crafting & improving</i> work through a structured process of refinement and development. <i>Reflecting critically</i> on the work of other photographers and one's own images and ways of working. IMAGINATIVE <i>Using intuition</i> to find and solve problems, trusting in one's instincts. <i>Making connections</i> with ideas and artists/photographers to understand and join a community of practice.
Spring 2		<ul style="list-style-type: none"> Students continue to develop responses to Abstraction focused on Formal Elements, Depth of Field/Focus and Framing/Composition. <u>Trip to Photographers' Gallery</u> (or similar). Final outcomes are selected and mounted for display. 	TC4 & 5 (cont.)	<p>PHOTOGRAPHIC</p> <ul style="list-style-type: none"> Use the digital darkroom - how to use a variety of applications to edit and manipulate digital images Use manual and digital cameras and other image capturing devices e.g. scanners, photocopiers, handheld devices <p>INTELLECTUAL</p>

		<ul style="list-style-type: none"> Final evaluations are written up on websites. <p>* Extended learning enquiry - Design a Formal Elements in Photography booklet featuring your own photographs as illustrations.</p>		<ul style="list-style-type: none"> Conduct strategic research, using a range of primary and secondary sources - books, galleries, cameras, Internet etc. - in order to develop critical understanding of photography. Develop and employ appropriate subject specific vocabulary. Use this vocabulary to articulate in speech and in writing critical understanding. Document learning imaginatively on ePortfolio sites. <p>HABITS of MIND</p> <ul style="list-style-type: none"> COLLABORATIVE <i>Sharing the 'product'</i> with each other and with an authentic audience beyond the classroom. PERSISTENT <i>Sticking with difficulty</i> by embracing risk, chance and failure as an important part of the process. DISCIPLINED <i>Crafting & improving</i> work through a structured process of refinement and development. <i>Reflecting critically</i> on the work of other photographers and one's own images and ways of working. IMAGINATIVE <i>Using intuition</i> to find and solve problems, trusting in one's instincts. <i>Making connections</i> with ideas and artists/photographers to understand and join a community of practice.
Summer 1		<p>End of Year 10 Project Choice E.g. Fragments, Openings, Natural World etc. Titles and Resources are shared on Tallis GCSE website. Students begin to develop their responses:</p> <ul style="list-style-type: none"> New page created Introduction explaining project choice General research - Pinterest board, mind map etc. Initial key artist research plus detailed analysis of one image First photo shoot and evaluation ...etc. <p>* Extended learning enquiry: Creatively document a visit to see photographs in a gallery or museum.</p>	 <p>Photography has many genres, some of which are borrowed from painting (e.g. still life, portraiture, landscape). Some are special to photography (e.g. photojournalism). Artists/photographers often play with our expectations about genre for creative purposes.</p>	<p>PHOTOGRAPHIC</p> <ul style="list-style-type: none"> Use the digital darkroom - how to use a variety of applications to edit and manipulate digital images Use manual and digital cameras and other image capturing devices e.g. scanners, photocopiers, handheld devices <p>INTELLECTUAL</p> <ul style="list-style-type: none"> Conduct strategic research, using a range of primary and secondary sources - books, galleries, cameras, Internet etc. - in order to develop critical understanding of photography. Develop and employ appropriate subject specific vocabulary. Use this vocabulary to articulate in speech and in writing critical understanding. Document learning imaginatively on ePortfolio sites. <p>HABITS of MIND</p> <ul style="list-style-type: none"> PERSISTENT <i>Sticking with difficulty</i> by embracing risk, chance and failure as an important part of the process. DISCIPLINED <i>Crafting & improving</i> work through a structured process of refinement and development. <i>Reflecting critically</i> on the work of other photographers and one's own images and ways of working. IMAGINATIVE <i>Using intuition</i> to find and solve problems, trusting in one's instincts. <i>Making connections</i> with ideas and artists/photographers to understand and join a community of practice.

	Summer 2	<p>Students continue to develop their responses leading to a Controlled Assessment day (5 hours) towards end of July.</p> <p>Arrange trip to Sutcliffe Park for part of the day?</p> <p>* Extended learning enquiry: Create a site specific exhibition of your work in a domestic or public place. Design a poster to advertise the exhibition. Invite an audience and document the opening.</p>	 <p>Photographs are not fixed in meaning; context is everything #7</p> <p>The meanings of photographs are never fixed. They are not only in the photographs themselves and rely on a combination of the viewer's sensitivity, knowledge and understanding and the specific context in which the image is seen.</p>	<p>PHOTOGRAPHIC</p> <ul style="list-style-type: none"> • Use the digital darkroom - how to use a variety of applications to edit and manipulate digital images • Use manual and digital cameras and other image capturing devices e.g. scanners, photocopiers, handheld devices <p>INTELLECTUAL</p> <ul style="list-style-type: none"> • Conduct strategic research, using a range of primary and secondary sources - books, galleries, cameras, Internet etc. - in order to develop critical understanding of photography. • Develop and employ appropriate subject specific vocabulary. Use this vocabulary to articulate in speech and in writing critical understanding. • Document learning imaginatively on ePortfolio sites. <p>HABITS of MIND</p> <ul style="list-style-type: none"> • PERSISTENT <i>Sticking with difficulty</i> by embracing risk, chance and failure as an important part of the process. • DISCIPLINED <i>Crafting & improving</i> work through a structured process of refinement and development. <i>Reflecting critically</i> on the work of other photographers and one's own images and ways of working. • IMAGINATIVE <i>Using intuition</i> to find and solve problems, trusting in one's instincts. <i>Making connections</i> with ideas and artists/photographers to understand and join a community of practice.
11	Autumn 1	Students continue to develop responses to their chosen themes.	Students refer to relevant Threshold Concepts depending on their chosen theme and approach.	Students continue to develop and refine the full set of photographic and intellectual skills and Habits of Mind (as outlined above) throughout Year 11.
	Autumn 2	<p>Students further develop responses to their chosen themes leading to the production of at least one final outcome by Christmas.</p> <p>Final outcomes and evaluations are resolved in Controlled Assessment (first week of January).</p>	Students refer to relevant Threshold Concepts depending on their chosen theme and approach.	Students continue to develop and refine the full set of photographic and intellectual skills and Habits of Mind (as outlined above) throughout Year 11.
	Spring 1	Externally Set Task (from 1st January)	Students refer to relevant Threshold Concepts depending on their chosen theme and approach.	Students continue to develop and refine the full set of photographic and intellectual skills and Habits of Mind (as outlined above) throughout Year 11.
	Spring 2	Students continue to develop responses to the Externally Set Task .	Students refer to relevant Threshold Concepts depending on their chosen theme and approach.	Students continue to develop and refine the full set of photographic and intellectual skills and Habits of Mind (as outlined above) throughout Year 11.
	Summer 1	<p>Students resolve responses to Externally Set Task in 10 hour Controlled Assessment (usually second week after Easter holiday).</p> <p>Any remaining lessons before study leave in May are used to complete and refine Unit 1 and evidence on ePortfolios.</p>	Students refer to relevant Threshold Concepts depending on their chosen theme and approach.	Students continue to develop and refine the full set of photographic and intellectual skills and Habits of Mind (as outlined above) throughout Year 11.

